

JOHN GREENWOOD

An American-born Artist in Eighteenth Century Europe

WITH A LIST OF

His Etchings and Mezzotints

BY FRANK WEITENKAMPF

Chief of the Prints Division



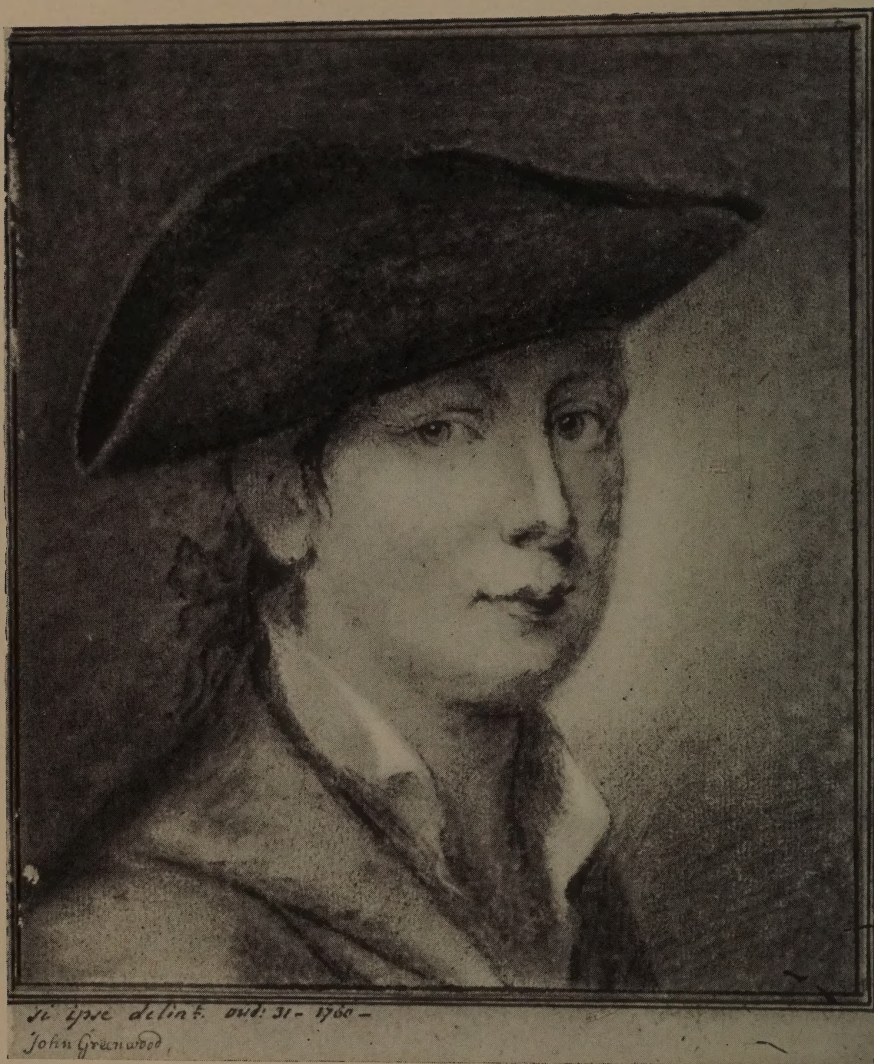
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PORTRAIT OF JOHN GREENWOOD

FROM AN ORIGINAL DRAWING BY HIMSELF IN THE NEW YORK PUBLIC LIBRARY

JOHN GREENWOOD

AN AMERICAN-BORN ARTIST IN EIGHTEENTH CENTURY EUROPE
WITH A LIST OF HIS ETCHINGS AND MEZZOTINTS

THE MAN AND HIS WORK

JOHN GREENWOOD, American, went abroad at an early age, and practiced his art in foreign lands. There is no record of any engraving done by him in the land of his birth. Yet the very fact of his American origin gives a strong "Americana" interest to the collection of his etchings and mezzotints which has come to the Print Room of The New York Public Library. The collection was presented by the children of the late Isaac John Greenwood, of New York, in his memory. It represents one of those happy results of a strongly specializing spirit in collecting. It is the sort of thing that means years of patient hunting, a persistent energy usually beyond the power of any one institution. When an institution, and the public it serves, are benefited ultimately by such a discriminating and tireless zeal, the original collector has set a memorial to himself which is most enduring and satisfactory.

John Greenwood, born in Boston, Mass., Dec. 7, 1727, died in Margate, England, Sept. 15, 1792, was the son of Samuel and Mary Charnock Greenwood, of Boston, and a nephew of Prof. Isaac Greenwood, of Harvard College. In 1752 he went to Surinam, "apparently in a clerical capacity," says Stauffer, in his "American Engravers." There, according to Wurzbach, he "did 113 portraits and drew animals and plants of the country." From there ("about 1758" is the date given by Wurzbach) he went to Amsterdam, where he became the pupil of M. Elgersma, the engraver. (Wurzbach's statement that he was also a pupil of Th. Johnston in Boston has not been verified in any other authority.) In Amsterdam he "painted and drew portraits; also historical pictures and landscapes" (so Stauffer). Wurzbach further adds that "in 1761 in Alkmaar he painted 33 persons with wife and children," whatever that may mean. What we do know from his prints is that he executed, while in Holland, a number of etchings (with a leaning toward Rembrandt) and mezzotints, and some plates combining both processes. And it seems clear also that he worked, in that country, quite in the Dutch spirit,

in his original prints as well as in his reproductions of the works of others. In 1763, after a visit to Paris in the same year, he went — in September, if we again follow Wurzbach — to London, where he established himself as a portrait painter and mezzotint engraver. Here he apparently worked under the influence of the British portrait painters of the day, and it is interesting to note this change in his point-of-view and style. In London he remained thereafter, except for a visit to Holland and France, recorded by Wurzbach.

At the exhibitions of the Society of Artists he was represented (1764–1776) by a view of Boston, a figure painting, a picture of a subject in Thompson's "Seasons," a drawing of shipping, a mezzotint ("Mieris and His Wife"), and other works. That shows that he exhibited at least after 1773, the year in which Stauffer says he abandoned art for auctioneering. Wurzbach, once more in a tone of finality, fixes 1776 as the year after which he was exclusively an art dealer.

As an auctioneer he was in business at Haymarket and in Leicester Square. The New York Public Library has copies of the catalogues of the sales of the Joseph Gulston collection of prints, held by Greenwood, "at his rooms in Leicester Square," January to March, 1786. Prices and buyers at this sale are noted in ink on sheets inserted in the catalogues. Wurzbach reports that the Victoria and Albert Museum, London, has one of his marines in water colors, and the British Museum "a number of portrait drawings in ink, wash, etc., representing visitors to Greenwood's auctions."

To all this, Chaloner Smith — who states that he derived his dates, etc., from Mr. Isaac Greenwood of New York — adds ("British mezzotinto portraits" II: 599) that "Greenwood's grandson was late Sergeant-at-arms to the House of Wellington, New Zealand."

Of the dictionaries of artists cited at the head of the Check-list of mezzotints and etchings by Greenwood, LeBlanc and Thieme-Becker—especially the latter — give bibliographies.

The record of Greenwood's activity as a print-maker is scattered through these dictionaries, not completely given in any one. The forming of the present collection, and its housing in an accessible place, constitutes, in a measure, a reconstruction, a rehabilitation, one might say, of this eighteenth-century American artist.

MISCELLANEOUS PRINTS IN THE GREENWOOD COLLECTION OF THE NEW YORK PUBLIC LIBRARY

PORTRAITS OF GREENWOOD, PRINTS AFTER
GREENWOOD'S PAINTINGS, ETC.

- A. Portrait of John Greenwood as a young man. Bust, with hat, directed right, looking front. Tinted drawing by himself. Written in lower margin: "se ipse delin. oud 31, 1760. / J. Greenwood." $7\frac{1}{2} \times 6\frac{7}{8}$.
Noted in Thieme-Becker.
Stauffer says "in 1760 he engraved in mezzotint a beautiful portrait of himself." Possibly he confused the present drawing with a supposititious mezzotint. No confirmation of this statement has been found.
If "oud 31" is correct, the date of birth, 1727, is wrong, and LeBlanc's date, 1729, is correct.
- B. Portrait of John Greenwood. Bust, as an older man; directed left, looking front. Mezzotint. Inscription, on palette below: *The Friendly Mr. Ino Greenwood died 1792 W. Pether fecit.* J. C. Smith (Pether) 20. $6\frac{5}{8} \times 4\frac{7}{8}$.
- C. Marine, with two men hanging from gallows. In the Dutch manner. Wash drawing by John Greenwood. [1760.] 10×13 .
With cutting from sale catalogue attached: "De Volewijk . . . Voorts het Y met eenige Schepen."
- D. Thomas Prince. Mezzotint by Peter Pelham after Greenwood. Boston, 1750. J. C. Smith (Pelham) 32; Stauffer (Pelham) 2472.
- E. Portrait of Thomas Hellinx. By B. van Bakker after John Greenwood. 1761. Listed by Thieme-Becker. * Not in N. Y. P. L.
- F. Portrait of Jan Punt, seated at table, on which are engraving tools; to the right, picture on easel, with palette, etc. Inscription, centre: *J. Punt Pientre [sic!] et Graveur*; left: *G. V. d. Mijn pinxt.*; right: *Js. McAr-dell fecit.* $14\frac{9}{16} \times 12\frac{1}{8}$. Goodwin (McArdell) 186.
Second state, with inscription.
- G. Portrait of Charles Greenwood. Mezzotint by Charles Turner, after Sir Thomas Lawrence. 1828. Whitman (Turner) 233.
First state, before title.

With the biographical and other material which came to the Library with the Isaac John Greenwood Collection, there was a photomechanical reproduction of "Scene in a public house in Surinam. / From the original painting by Greenwood, in the possession of Edward J. Cushing, Esq., North Providence." On the back is written, in pencil: "Presented by Mr. Edward Field Clerk of the Municipal Court, Providence, R. I. May 16, 1899. Author of Life of 'Esek Hopkins.' Capt. Esek Hopkins sits at table, middle centre, talking to Capt. Nich. Cook (after Govr.) the Artist in doorway. Painted 1752-58, but damaged since that date."

CHECK-LIST OF MEZZOTINTS AND ETCHINGS

BY JOHN GREENWOOD

This list, arranged in approximately chronological order, has been compiled from prints in the Library's collection, and from lists in various dictionaries of artists. The latter are indicated by initial letters in parentheses, thus:

- L. — LeBlanc, Charles. *Manuel de l'amateur d'estampes*. Paris, 1854-88, vol. 2.
- N. — Nagler, G. K. *Neues allgemeines Künstler-Lexicon*. München, 1837, vol. 5.
- R. — Russell, Charles E. *English mezzotint portraits and their states. Catalogue of corrections of and of additions to Chaloner Smith's "British mezzotinto portraits."* London, 1926.
- S. — Smith, John Chaloner. *British mezzotinto portraits . . .* London, 1883, vol. 2.
- T-B. — *Allgemeines Lexikon der bildenden Künstler, begründet von Ulrich Thieme und Felix Becker*. Leipzig, 1921, vol. 14.
- W. — *Niederländisches Künstler-Lexikon . . . bearbeitet von Alfred von Wurzbach*. Wien und Leipzig, 1906, vol. 2.

The class-mark of the Greenwood prints in the Library's Print Room is MEVG. A dagger (†) before the number of an item indicates that the print is over size.

Whenever a given item is not represented in the Library's collection, the fact is noted: *Not in N. Y. P. L.

* * * * *

1. (S. [lbis]; R. al; LeB. 6; W. 2; T-B.; N.)

Simon Fokke. Portrait of this engraver, holding a print. After J. Buys. Mezzotint.

Inscription, left: *J. Buys pinxit.*; right: *J. Greenwood fecit.* $13\frac{1}{4} \times 11\frac{3}{16}$.

Four impressions, slightly different in printing and cleanness of lower margin. On back of one, in pencil: "Presented by / J. Chlr Smith / Author of British Mezzotintos / Simon Fokke of Amsterdam / Engraver 1744." On another: "All dealers strike this / portrait / the first thing" and "Simon Fokke, Amsterdam / Engraver 1744 / bot Jan. 1905 . . . £5.5.0."

2. (W. 5.)

Portrait of Muilman. Half-length, preaching. Between 1759 and 1763. Mezzotint.

Inscription, centre: *WIGBOLD MUILMAN WILLEMSZ. / Geboren te Voorschoten den 11 November 1728. / Predikant te Hippolytushoef en Westerland op Wieringen / den 15 Augustus 1756 / te Edam den 13 November 1757, in 's Gravenhage den 3 Junij 1759.*; left: *L'Croix pinxit*; right: *Greenwood fecit.* $9\frac{3}{4} \times 12\frac{3}{8}$.

Two impressions, one with lower margin more cleaned at right.

3. (S. 1; R. 1; W. 3.)

Mozé Henriques. Portrait, half-length, seated, facing and looking front. Etching and mezzotint.

Inscription, centre: *MOZÉ HENRIQUES / Portuguesche Jood. Gebooren in Rotterdam de 9^e van Sprokkel-maand 1685. / Haanschouwer, gij ebt mis; et is Ha Haron niet, / Die gij, (dank Greenwood's konst,) na't leeven voor u ziet = / Noch et is Habram, schoon em Saartje eer moest eeten; / Maar, et is MOSÉ, de eer der Loterij Profeeten.* $17\frac{2}{10} \times 6\frac{1}{2}$; left: *J. Greenwood, ad vivum del et fecit.*

$9\frac{1}{4} \times 8\frac{1}{16}$.

Pencil note on folder which came with the Greenwood Collection: "fecit Feb. 20, 1761."

Three impressions. On back of one, cutting from a sale catalogue: "... Handelaar in loteri briefjes."

4. (R. 3a.)

Jan Punt. Portrait. Bust, facing and looking left. Mezzotint. $6\frac{7}{8} \times 4\frac{7}{8}$.

Attached, a cutting from a sale catalogue: "J. Punt, avec dedicace 'aan mijn waarden vriendt Sweerts.'" This is evidently the lettering described by Russell as "indistinct," and which, excepting the last word, is indistinct in the present impression.

5. Self-portrait. Etching. Listed in Thieme-Becker. *Not in N. Y. P. L.
6. (L. 1; W. 14; T-B.; N.)
 Tobias regaining his sight. Etching and mezzotint. Inscription, centre:
Tobias; left: *Remb. del.*; right: *JG fec.* $4 \times 5\frac{1}{4}$.
 Two impressions. One a little less cleaned in the lower margin. The other has attached on mount a cutting from a sale catalogue: "Tobie subit l'operation à l'oeil, assis devant la fenêtre. Pièce très rare."
 Bartsch (Gersaint) "Catalogue de . . . Rembrandt," 1797, part 1, appendix, p. 161, lists an etching of the same subject by A. de Marcenay de Ghuy.
7. (L. 2; W. 10; N.)
 Jesus Christ, the boy, among the doctors. After Rembrandt. Etching.
 *Not in N. Y. P. L.
8. (T-B.)
 Head of Christ. Etching.
 *Not in N. Y. P. L.
9. (L. 3; W. 11; T-B.; N.)
 Jesus Christ and Nicodemus. After Rembrandt. Etching.
 *Not in N. Y. P. L.
10. (L. 4; W. 13; N.)
 Venus and Cupid. Etching. Nagler says: *Parker exc.*
 *Not in N. Y. P. L.
11. (L. 5; W. 1; N.)
 Portrait of Caspar Crayer. Etching.
 *Not in N. Y. P. L.
12. (T-B.)
 Jurr Buttner.
 *Not in N. Y. P. L.
13. Head of a child, with cap, directed and looking front. Etching, after Rembrandt.
 Inscription, in lower left corner: *Rembrandt pinixit.*; in lower right corner; *J. G. fec.* $7\frac{3}{16} \times 6\frac{1}{4}$.
 Probably identical with *Burwood Kintje*, listed in Nagler and in LeBlanc (no. 8).
 On back, cutting from a sale catalogue: "Portrait d'enfant . . . Pièce très rare et intéressante."
14. (T-B.)
 Michiel Elgersma. Portrait, half-length, with three-cornered hat, seated at table, pen in hand. Mezzotint. $5\frac{1}{2} \times 5$.
 Greenwood studied under Elgersma.
 See notes to next item.
15. (W. 14; T-B.)
 Michiel Elgersma. [Taco Hajo Telgersma?] Portrait, half-length, with three-cornered hat, seated at table by window, profile to left, drawing with crayon in holder. Etching.
 Inscription, centre: *De Schoone Tekenkunst kan niet alleen bekooren / Aan de Eedle Jeugd; maar Zy, die Steets haar Meester kroont, / Weet zelf den Ouderdom tot Oefning aan te spooren; / Gelyk de*

Afbeelding in dees Konstprint klaar vertoond. / H. v. E.; left: J. Greenwood del. et fecit. 6 $\frac{7}{8}$ × 6 $\frac{1}{16}$.

In margin, in pencil: "Jelgersma, Schilder van Groningen."

Thieme-Becker lists only a portrait of Jelgersma, without description, and none of Elgersma.

Wurzbach, under Greenwood, lists only a portrait of Jelgersma — evidently the present etching; under Jelgersma, no portrait is mentioned; under Elgersma, both these portraits — nos. 14 and 15 in the present list — are mentioned. In J. F. van Someren's "Beschrijvende Catalogus van gegraveerde portretten van Nederlanders," 2. deel, Amsterdam, 1890, p. 293, no. 2103, the present portrait is set down as one of Jelgersma.

C. Kramm — "Levens en werken der . . . hollandsche . . . Kunstschilders . . .," vol. 2, Amsterdam, 1858, lists a portrait of Elgersma, with verses — the present etching — under Greenwood; under Elgersma the same portrait is mentioned, as well as the other one by Greenwood — no. 14 in the present list.

It is quite possible, therefore, that the use of the name of Taco (or Tako) Hajo Jelgersma is erroneous.

16. (W. 21; T-B.)

Girl with candle. After Verkolje. Mezzotint. 12 $\frac{7}{8}$ × 9 $\frac{5}{8}$.

a. Before all letters. Trimmed close to plate-mark.

b. With inscription, centre: *te Amsterdam by P. Fouquet Junior.; left: N. Verkolje pinxt.; right: Greenwood fec.*

17.

Mother suckling child. Mezzotint.

Inscription, left: *C. Troost del.; right: Greenwood fec.* 11 $\frac{1}{4}$ × 9.

Two impressions, one slightly darker than the other. On back of one, cutting from a sale catalogue: "Soins maternels. Effet de chandelle . . ."

18.

Three-quarter length of a man wearing hat, holding pipe in right hand and a small bottle in the left, sitting beside a barrel, on head of which lie a loaf of bread, a fish, etc. Mezzotint. 10 $\frac{1}{4}$ × 8 $\frac{1}{4}$.

On margin, in ink: "Zittende Boertje met zijn pijp."

19.

Klaas Verlaan. Mezzotint.

Three-quarter length, seated, facing and looking front, right hand holding long clay pipe ("churchwarden"), left hand resting on leg; sailboat beyond.

Inscription, centre: *Men leest de deftigheid in 't Mannelyk gezicht / Van de eer der Amstelhaven knechten, / Die vyf en twintig jaar betoonde zyne plicht / Op Schuit en Boeyer paste, en waakte voor hunn' rechten. / Zeilminnars ! heeft zyn aart, of Trouw u oit roldaen, / Bedankt des Konstnaars hand voor't beeld van Klaas Verlaan.* left: *J. Greenwood del. et fecit.* 10 $\frac{3}{4}$ × 10 $\frac{1}{8}$.

On margin, in pencil: "Man-servant of the Amsterdam Yacht Club."

20. (L. 14; W. 18; T-B.; N.)

Lady with parrot. After Metzu. Mezzotint. $13\frac{1}{4} \times 10\frac{3}{8}$.

a. Before all letters.

On back, in pencil: "La dentellière."

b. With inscription, centre: *t'Amsterdam by P. Fouquet Junior.*; left: *G. Metsu P.*; right: *Greenwood F.* Trimmed close at top and sides.

21. (W. 22; T-B.)

Marine. After W. van de Velde.

C. Kramm ("Levens en werken der hollandsche . . . Kunstschilders," 2. deel, Amsterdam, 1858, p. 602) describes this as "een woelend zeetje met scheepjes," and lists four states.

*Not in N. Y. P. L.

†22. (L. 1; W. 20; N.)

Dutch interior, with a pair of lovers at the left. Mezzotint.

Inscription, faintly scratched, left: *R. Brackenbergh*. $19\frac{7}{8} \times 13\frac{5}{8}$.

Lower margin not cleaned.

23.

Half-length of man, wearing cap, seated, right hand holding wine glass, left resting on table and holding short clay pipe. Mezzotint.

Inscription, scratched, left: *A. v. Ostade p.*; right: *Greenwood f.*
 $5\frac{1}{8} \times 4\frac{7}{16}$.

24. (T-B.)

"Mieris and Wife." Mezzotint.

Woman seated, holding small dog, which man, standing, is teasing; a larger dog at the woman's knees, near a table. After Mieris.

a. With frame in three tones. $12\frac{1}{2} \times 9\frac{13}{16}$.

Inscription, in scratched letters, left: *F. v. Mieris pinxt.*; right:
J. Greenwood fecit.

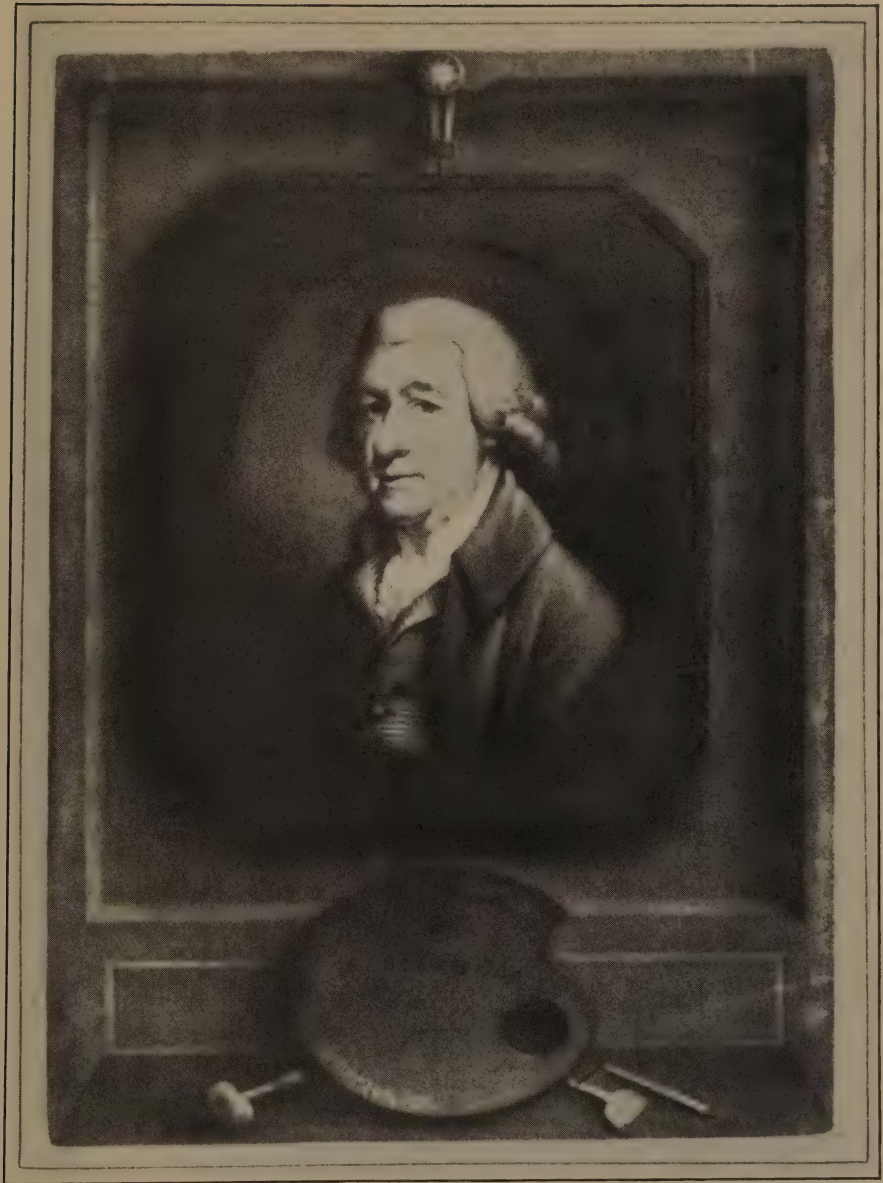
On back, in pencil: "Engraver's proof."

Lower margin not cleaned.

b. Inscription, centre: *Done after a picture of F. v. Mieris / in the Cabinet of HIS SERENE HIGHNESS the Prince of Orange.*; left: *L. Schouman delt.*; right: *Greenwood fecit.*

Trimmed into engraved field and into lettering.

c. Frame removed. Print now measures $9\frac{3}{4} \times 7\frac{3}{8}$; plate $11 \times 7\frac{7}{16}$.
Inscription, in scratched letters, left: *Mieris p.*; right: *Greenwood.*



PORTRAIT OF JOHN GREENWOOD

FROM A MEZZOTINT BY W. PETHER IN THE NEW YORK PUBLIC LIBRARY

25. (L. 15; W. 15; T-B.; N.)

Card players. After Ostade. [After Teniers, says Nagler.] Mezzotint.
Inscription, in scratched letters, left: *A. v. Ostade pinx.*; right: *Greenwood f.* $13\frac{5}{8} \times 11\frac{7}{8}$.

Lower margin not cleaned.

On back, duplicate stamp of the Amsterdam Print Room.

26. (L. 16; W. 12; N.)

The social friends. After Teniers. Mezzotint.

Inscription, centre: *Published & Sold by Edwd. Orme, Bond St., corner of Brook St., 1814. / THE SOCIAL FRIENDS. / After a picture of the same size, painted by David Teniers.; left: J. Greenwood fecit.* $13\frac{3}{4} \times 11$.

Probably a later state, with publication line added, after Greenwood's death.

†27. (S. 8; R. 8; L. 12; W. 16; T-B.; N.)

Old age. After Eckhout. Mezzotint.

Old man, bearded, with cap, seated before hearth.

Inscription, centre: *Behold, fond Man! / See here thy pictured life; pass some few years, / Thy flowering Spring, thy Summer's ardent strength, / Thy sober Autumn fading into age, / and pale concluding Winter comes at last, / And shuts the scene. Thompson's Seasons.; left: G. v. Eckhout pinxt.; right: J. Greenwood fecit.* $17\frac{7}{8} \times 13\frac{7}{8}$.

Done for Boydell, says Nagler. "Engraved for the Boydell Collection of 1770."
— Pencil note on folder.

a. Before letters. Smith 8, 1st state.

b. With inscription. Smith 8, 2d state.

†28. (L. 13; W. 17; T-B.; N.)

The Happy Family, or Grace before Meal. After van Herp. Mezzotint.

$18\frac{1}{2} \times 14\frac{1}{8}$.

"Engraved for the Boydell Collection of 1770."— Pencil note on folder.

a. In scratched letters, left: *Van Herp pinxt.*; right: *Greenwood fecit.*

"J. Boydell ex. 1768" written in ink in centre. Pencil note on back: "Het Gebed, naar van der Herp.— Proefdruk."

Lower margins not cleaned.

b. With *J. Boydell excudit* added in scratched letters in centre. Lower margin still not cleaned, but weak impression, apparently from worn plate.

†29. (S. 4; R. 4.)

Philip Sherard and William Tiffin. After N. Hone. Mezzotint.

Full-lengths, in uniform. Battle in background.

Inscription, centre: *The Honble Lieut. General Sherard, Coll. of His*

Majesty's 69th Regt. or South Lincoln Volunteers. / When Coll. Commandant of the 2d Battn. of the 1st Regt. of Foot Guards, accompanied by Capt. Tiffin of the Royal Artillery, relieving with his Battalion a Piquet of / Hanoverians, who were posted in a redoubt to defend the passage of the Brugher Mühl, near Amœneburgh in Hesse, on the 21st. of Sept. 1762.; left: N. Hone pinxt.; right: J. Greenwood sculpt. 19 7/8 x 16.

a. Before letters. Not finished.

*Not in N. Y. P. L.

b. With inscription. Russell 4, 2d state.

30. (S. 9; R. 9; L. 7; W. 6; N.)

Rembrandt's Father. After Rembrandt. 1764. Mezzotint. 12 1/8 x 13 3/4.

"From the original painting belonging to W. Baillie," says Nagler.

Two impressions, both before all letters, both with lower margin not cleaned. One is a bit richer than the other. The latter, which has lower plate-mark (lacking in the other), has note penciled on back: "Rembrandt's father J. Greenwood fecit 1764, from original in possession of W. Baillie."

31. (S. 3; W. 9; T-B.)

William V, Prince of Orange. Mezzotint.

Half-length, facing and looking right.

Inscription, centre: *Willem de Vyfde / Prins van Oranje en Nassau &c &c &c.*; left: *T. P. C. Haag ad vivum pinxt.*; right: *J. Greenwood fecit.*

a. Before all letters. Smith 3, 1st state.

*Not in N. Y. P. L.

b. With inscription, as described. Smith 3, 2d state.

Two impressions.

32. (L. 17; W. 19; T-B.; N.)

Curious girls. After Greenwood. Mezzotint.

"Greenwood inv. fec." says Nagler.

*Not in N. Y. P. L.

33.

The Penitent. Mezzotint.

Woman seated in chair, leaning toward table on left. Bed at right. Curtailed window in centre.

Inscription, centre: *The PENITENT. / Published as the Act directs Feby 1, 1768. Printed for Robt. Sayer at No. 53 in Fleet Street.; right: J. Greenwood fecit. 6 1/8 x 4 9/16.*

34. (S. 6; R. 6; L. 10; W. 8; T-B.; N.)

George Whitefield. After N. Hone. Mezzotint.

Half-length, preaching, facing slightly to the right, looking slightly to the left. Church window at right.

Inscription, centre: *The Reverend Mr. George Whitefield, A.M. / Chaplain to the Countess of Huntingdon.*; left: *Hone pinxt.*; right: *Greenwood fecit.* $14\frac{7}{8} \times 10\frac{7}{8}$.

a. Before all letters. Smith 1st state. *Not in N. Y. P. L.

b. As described. Smith 2d state. *Not in N. Y. P. L.

c. Plate retouched, and cut to $13\frac{7}{8} \times 10$. Added to inscription, centre: *London, Printed for Robt. Sayer. No. 53 Fleet Street.* Like Smith 3d state, but without 53 after *Fleet Street*. Russell 3d state. *Not in N. Y. P. L.

d. With 53 added at right, in lower right corner of plate. Smith 3d state.

35. (S. 7; R. 7.)

George Whitefield. After N. Hone. Mezzotint.

Similar to the preceding (no. 34).

Inscription, centre: *The Reverend Mr. George Whitefield, A.M. Chaplain to the Countess of Huntingdon.*; left: *N. Hone pinxt.*; right: *J. Greenwood fecit.* $14 \times 9\frac{3}{4}$, acc. to Smith; $15 \times 10\frac{7}{8}$, acc. to Russell.

a. As described. Russell 1st state. *Not in N. Y. P. L.

b. With inscription added in centre, above title: *Carington Bowles excudit*; below title: *Published as the Act directs, July 1st. 1769. Printed for Carington Bowles, No. 69 St. Pauls Ch. Yard, London.* *Not in N. Y. P. L.

36. (S. 5; R. 5; L. 9; W. 7; T-B.; N.)

John Wesley. After N. Hone. Mezzotint.

Three-quarter length, standing, directed, facing and looking right, left hand raised, right hand holding book. Landscape beyond at right.

Inscription, centre: *John Wesley, M. A. Fellow of Lincoln College Oxford. Chaplain to the Right Honble the Countess Dowager of Buchan. Done from an Original Picture in the Possession of Thos Woolridge Esqr of East Florida. London, Printed for Robt Sayer, Map and Printseller. No 53 in Fleet Street. Publish'd as the Act directs, 20th*

Decr 1770. Price 5s.; left: Nathaniel Hone Pinxt.; right: John Greenwood fecit. 13 $\frac{3}{8}$ (plate 15) \times 11.

- a. Before letters. Inscription, scratched, centre: *Publish'd as ye Act Directs Dec 20 1770.*; left: *Hone pinxit*; right: *Greenwood fecit*. Smith 1st state.

Two impressions, one with the lower margin not cleaned, the other cleaned.

- b. As described. Smith 2d state. *Not in N. Y. P. L.

- c. "Plate," says Smith, "cut 1 $\frac{1}{8}$ at top, $\frac{5}{8}$ on left, $\frac{1}{2}$ on right side; retouched; artists' names erased, instead *N. Hone pinx.* [*pinxt* says Russell.] *Jno Greenwood fecit.*; after 'Buchan' Aged 67, price erased, instead 78." *Not in N. Y. P. L.

"The B. M. impression," says Russell, "is without 78 at end of impression." He also states that *Woolridge* has now become *Wooldridge*.

37. (T-B.)

Portrait of Nathaniel Hone. After Hone. Mezzotint.

*Not in N. Y. P. L.

38. (S. 2; R. 2; T-B.)

Amelia Hone. After N. Hone. Mezzotint.

Half-length, seated, behind small table, stirring contents of cup, cap tied under chin.

Inscription, centre: *R. Sayer Excudit / London, Printed for Robt Sayer No. 53 in Fleet Street, Published as the Act directs 1 May 1771.*; left: *N. Hone pinxt.*; right: *Jno Greenwood fecit. 12 $\frac{1}{2}$ \times 9 $\frac{7}{8}$.*

- a. Before all letters. Written in ink, left: "Hone pinxt."; right: "Greenwood fec."; centre, below plate-mark: "unfinished proof. —ye portrait of Mrs. Bigg, dau. of Mr. Hone painter."

- b. In scratched letters, centre: *R. Sayer Excudit. / Published as the Act directs 1st Jany 1771.*; left: *Hone p.*; right: *Greenwood f.* Russell 1st state.

- c. As described. Russell 2d state.

— Another impression; publication line trimmed off. Differences in printing, *e. g.*, light parts of chair lighter, practically no reflection in table top.

